

pasa faho

ELECTRONIC PRESS KIT

PASA FAHO is a TEN DAYS productions feature film written and directed by Kalu Oji, produced by Mimo Mukii and Ivy Mutuku. Principal production and development funding from Vicscreen, in association with SBS, North South East West, Melbourne International Film Festival Premiere Fund, Screen Australia, and Arenamedia.

Director's Note

Like a baby giraffe learning to run, I hope this film finds its way into the world with clunky grace.

These faces, scenes, and stories have circled the skies of my mind for many years. This script is a series of questions, the characters' vessels to explore them. For 85 minutes in the dark of the cinema, I hope to have a conversation with the audience. A conversation they can carry home and share with the ones they hold most dear.

At the centre of this story is a relationship between father and son; Azubuike and Obinna. In many ways they are alike, though there is a valley of differences between them that will not let them realise this just yet. Their relationship, like many, is complex.

The title of the film takes its name from a play on words.
Parts of a whole.

This film is not just about Azubuike and Obinna. It is about an expansive community, and the most primal of feelings that exist within each of us. It is about the pride of a man who has never been told that his vulnerability can be his greatest strength, and the confusion of a child navigating homes in which they permanently feel a guest.

It is the desires we sew into the dreams of the ones we love. It is an attempt to show this love without knowing the words to express it; to accept loss when we've never felt permission to grieve.

As 'Pasa Faho' rises to its feet and opens its eyes to the world for the first time, I will be waiting in great anticipation, deeply proud of what we have accomplished so far and equally excited to see the life it is yet to live.

Nka bu nke anyi,



SHOES





title of film: pasa faho
country of production: australia
date of completion: december 2024
shooting format: 24fps / 4.5k LF 3:2 Open Gate
screening format: dcp and pro res available
ratio: 16:9 DCP
sound: dolby digital 5.1 theatrical
runtime: 86 minutes
genre: comedy-drama
language: english, igbo



LONG SYNOPSIS

12 year old Obinna has just moved across the country to live with his proud, and once prosperous, shoe-selling father, Azubuike. Despite Obinna's lack of excitement, Azubuike sees their reunion as an opportunity to guide his son into adulthood. After all, it is only right that a father must teach his son the values of what it means to be a man; an Igbo man.

With the help of Obinna's aunty Amaka, an aspiring lawyer, Azubuike begins preparing his son for the new life ahead of him. His new pet goat (Lazzi), a pair of new shoes, and a new routine cause a stir of emotions for Obinna. Trouble soon strikes as it's revealed that Azubuike's shop is to be sold to developers. With Obinna's arrival demanding more of his attention, the timing could not be worse. He must find a solution, and quickly.

Amaka begins taking Obinna to church, led by fellow countryman, Edward. It's in Edward's daughter, Liberty, that Obinna reconnects with his first friend. Suddenly life is not looking so bad. Azubuike is struggling to keep his shop from going under, and in a great show of pride, he decides that he is going to try and buy the land himself.

As Azubuike's situation worsens, Obinna is growing more comfortable in this new environment. Bonding with Amaka, she reveals to him a deep secret of her own - that she has been delaying her graduation, struggling, unsure if the path she has walked is the path she truly desires. Then comes the news that changes everything; it is the church that is buying the land.

Azubuike confronts Edward and Obinna sees his father explode for the first time. They are isolated now, withdrawing from the community and receding further into the shell of their own world. For a moment it is peaceful and a new connection seems to be brewing between the two. However, small mistakes lead to friction during an already heightened time, and when Obinna accidentally spoils a fortnight's worth of groceries Azubuike decides they are to finally kill Lazzi for meat.

With options running out and seeing his father retreat deeper into the shell of the man he had once been, Obinna takes matters into his own hands. On a gloomy Sunday he steals the money from the church's safe, presenting it to his father in a fit of tears and rage. Azubuike, sobered by Obinna's act, is presented with a dilemma far greater than the material loss that has plagued him up until now. In Obinna's eyes he sees a son that is beginning to resent his father.

Azubuike must make a decision - act, or risk losing more than just his shoe shop.



SHORT SYNOPSIS

Azubuike is a charming shoe salesman who is just making ends meet. When his 12 year old son, Obinna, moves across the country to live with him, the estranged pair struggle to find stability in an already turbulent time. With the news that Azubuike's shop is to be sold to developers, the two must find answers or risk losing more than just the shoe shop.





kalu oji

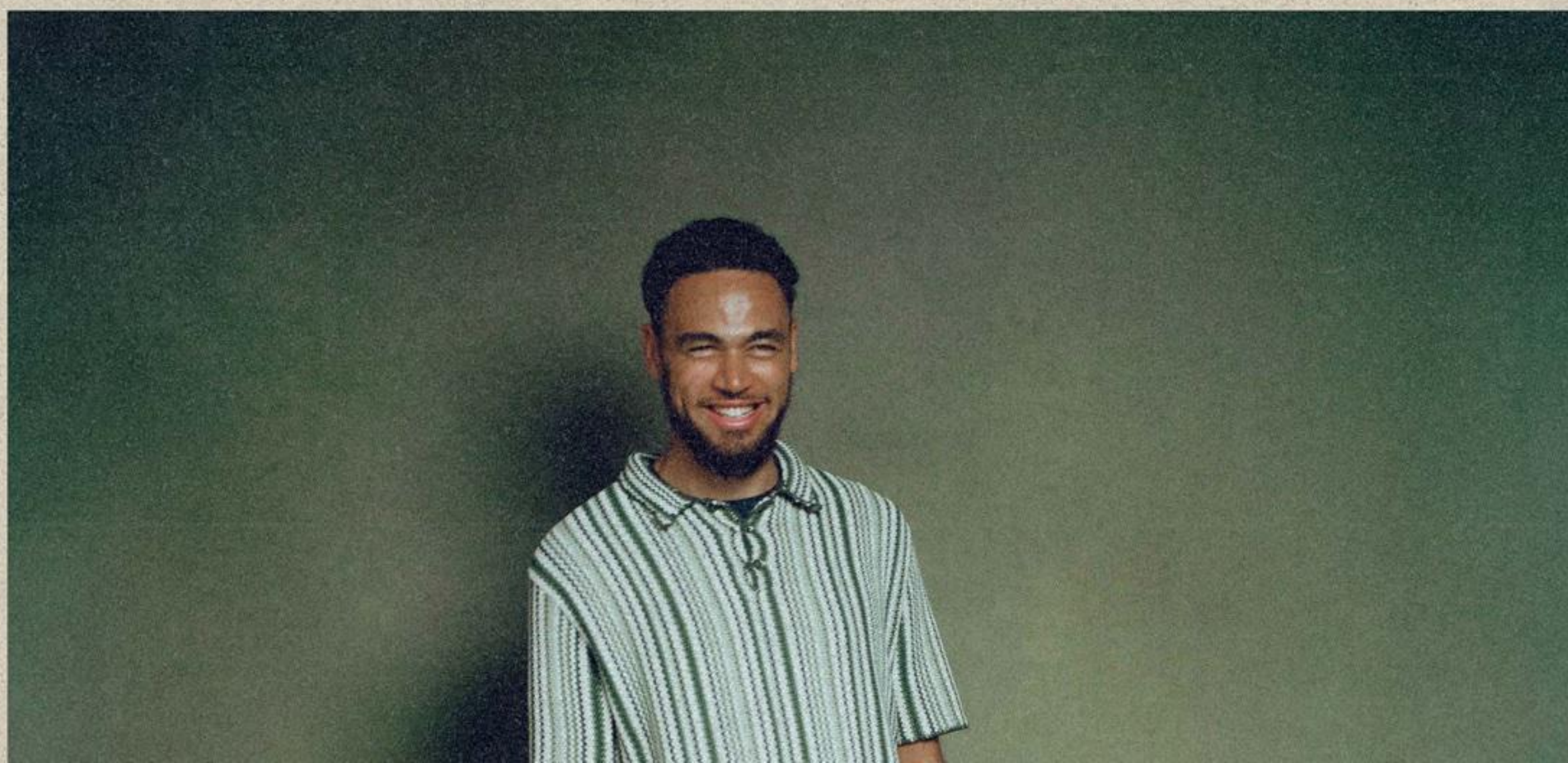
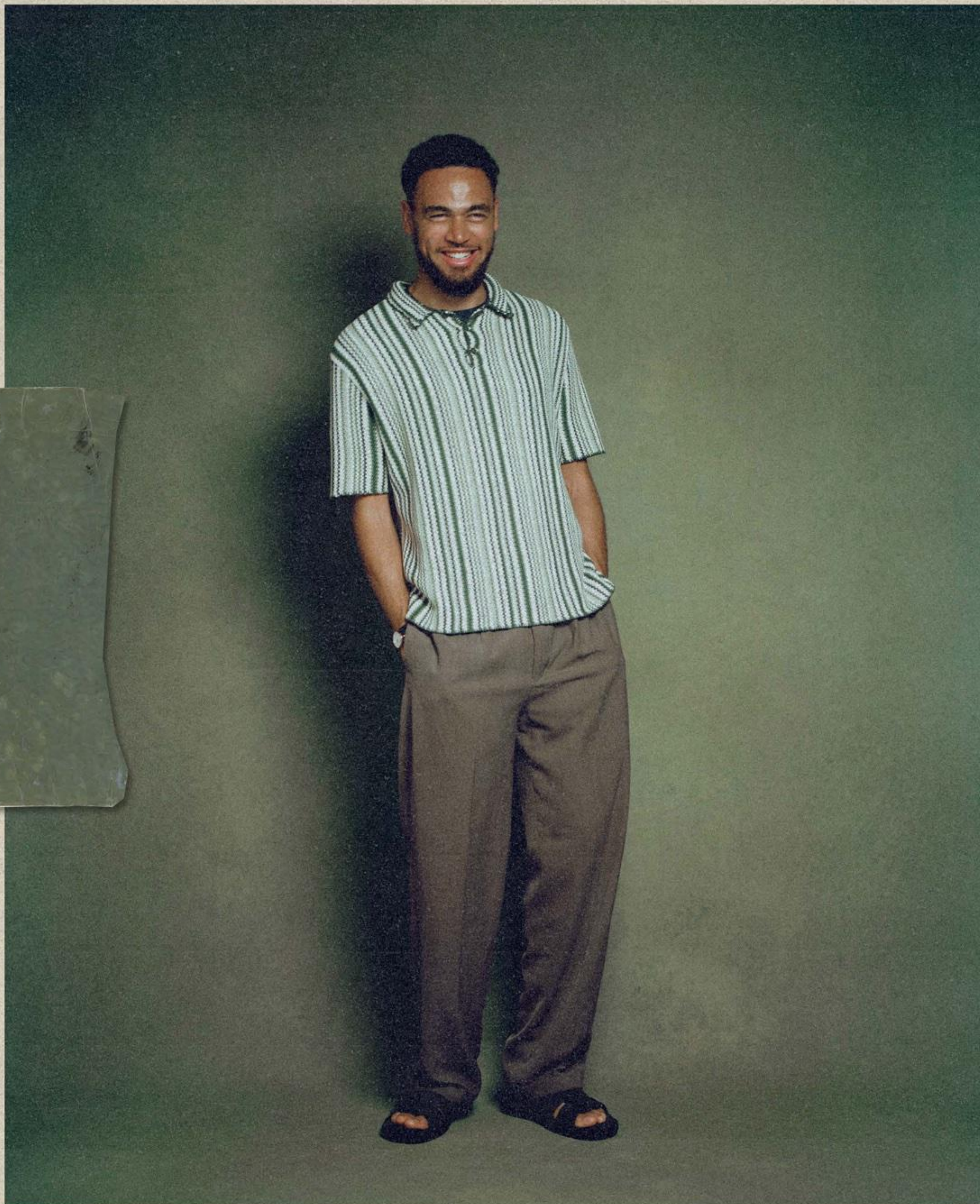
WRITER/DIRECTOR

Kalu Oji (he/him) is an Igbo-Australian filmmaker, writer and visual artist.

His entry into the broader filmmaking community came with his graduate film, 'Blackwood'. Screening at festivals such as Palm Springs Shortfest and the BFI London Film Festival, Kalu picked up awards such as the Filmmaker To Watch Award (Atlanta Film Festival, 2019) and the Luggi Waldleitner Award for Best Screenplay (Filmschoolfest Munich, 2019).

His follow up short film, 'The Moon and Me', premiering at the Pan African Film Festival in Los Angeles, before being acquired by the Museum of African Diaspora (MoAD) in San Francisco where it found its eventual home.

Kalu's most recent short film, 'What's in a Name?', marked a shift in approach, building on unconventional writing and performance techniques. 'What's in a Name?' won the AFTRS Craft Award (for innovation in Screenwriting) at the 2023 Sydney Film Festival, and Best Direction in a Short Film at the 2024 Flickerfest Festival.



ivy mutuku

PRODUCER

Ivy Mutuku is a Kenyan-born filmmaker and visual artist based in Naarm (Melbourne), renowned for her innovative work in multidisciplinary art and visual storytelling. She graduated with honors from Swinburne University of Technology, earning a Bachelor of Film & Television. In March 2023, Ivy was honored with the “Visual Artist of the Year” award at the Amari Gala, a prestigious celebration of African-Australian achievements.

Ivy’s artistic practice transcends traditional boundaries, offering a profound exploration of human life through everyday experiences. Her debut project, FRIZZ, won the Bank of Melbourne’s Under 25’s Overall Winner at the Victoria Multicultural Awards. Her short film The Way She Looks earned the Local Emerging Art Prize at the 2022 Wyndham Art Prize, while her visual poetry piece BLUE HOUR was featured at the Beyond the Lights projection festival in 2021. Additionally, The Moon & Me, a film she produced, was showcased in the Beyond The Sky exhibit at the Museum of the African Diaspora in San Francisco. Her producing work on What’s in a Name? premiered at the Sydney Film Festival 2023, where it won the AFTRS Craft Award for Best Practitioner.

Beyond filmmaking, Ivy’s storytelling extends to photography and curatorial projects. Her first exhibitions, Afro-Futurism and NEW, were displayed at the Wyndham Art Gallery and the National Gallery of Victoria. More recently, she made her curatorial debut with Between Us, an exhibition that examines the importance of platonic relationships and their often-overlooked yet essential role in our lives. Ivy’s work continues to push creative boundaries, offering fresh perspectives on identity, connection, and the human experience.





mimo mukii

PRODUCER

Mimo Mukii (they/them) is a producer living and working in Naarm (Melbourne). They are a member of the film collective and production company TEN DAYS. Pasa Faho is their first producer credit on a feature film, and they have produced many narrative short films, including the award-winning Blackwood (BFI London Film Festival, Chicago International Film Festival), TUĪ NÁ (Melbourne International Film Festival, Iris Prize Film Festival), and What's in a Name? (Sydney Film Festival, Flickerfest).

Mimo graduated from RMIT University with a Bachelor of Media and Communications (Honours), where they wrote about self-representations of African-Australians in television and web series, and they have a certificate IV in Accounting and Bookkeeping. They freelance in the film and television industry in the accounts and production departments, and are currently undertaking a one year Vicscreen Screen Internship where they will be working at Vicscreen, ABC and GoodThing Productions.

okey bakassi

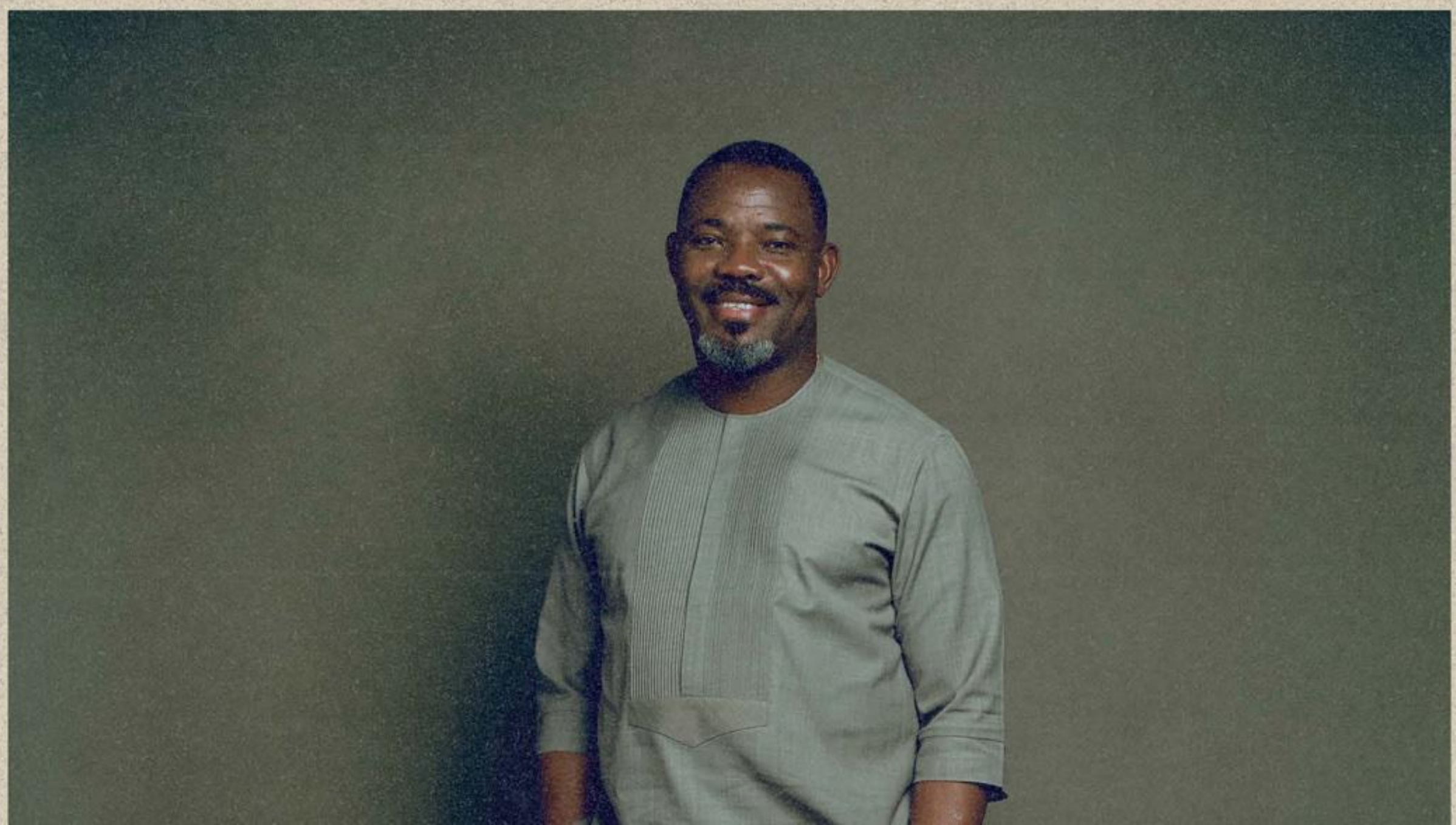
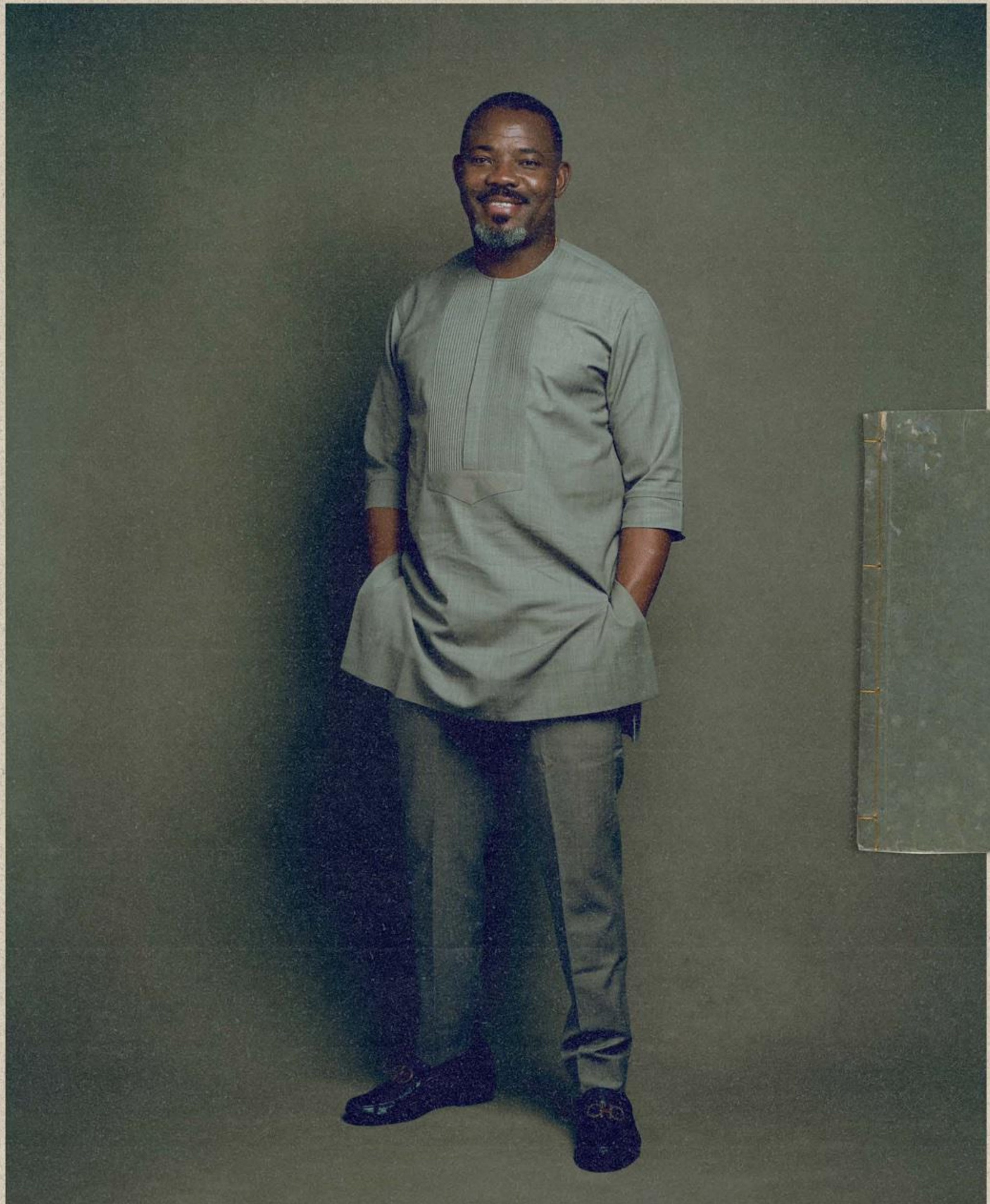
“AZUBUIKE”

Okechukwu Anthony Onyegbule, widely known as Okey Bakassi McAnthony, is a prominent Nigerian stand-up comedian, events host, and Nollywood actor with over three decades of industry experience. He has hosted notable programs like The Other News on Channels Television and the radio comedy talk show It's OK with Okey on Lagos Talks 91.3FM.

A celebrated actor, Okey won the “Best Actor in a Leading Role (Igbo)” at the 2014 Best of Nollywood Awards for his role in Onye Ozi (The Messenger) and has appeared in over 70 films, including Bank Alert, Badamasi (Portrait of a General), and Onye Ozi. On TV, he plays Mr. Nduka in the sitcom My Flatmates and hosted African Knock Out, Nigeria's first Mixed Martial Arts reality show.

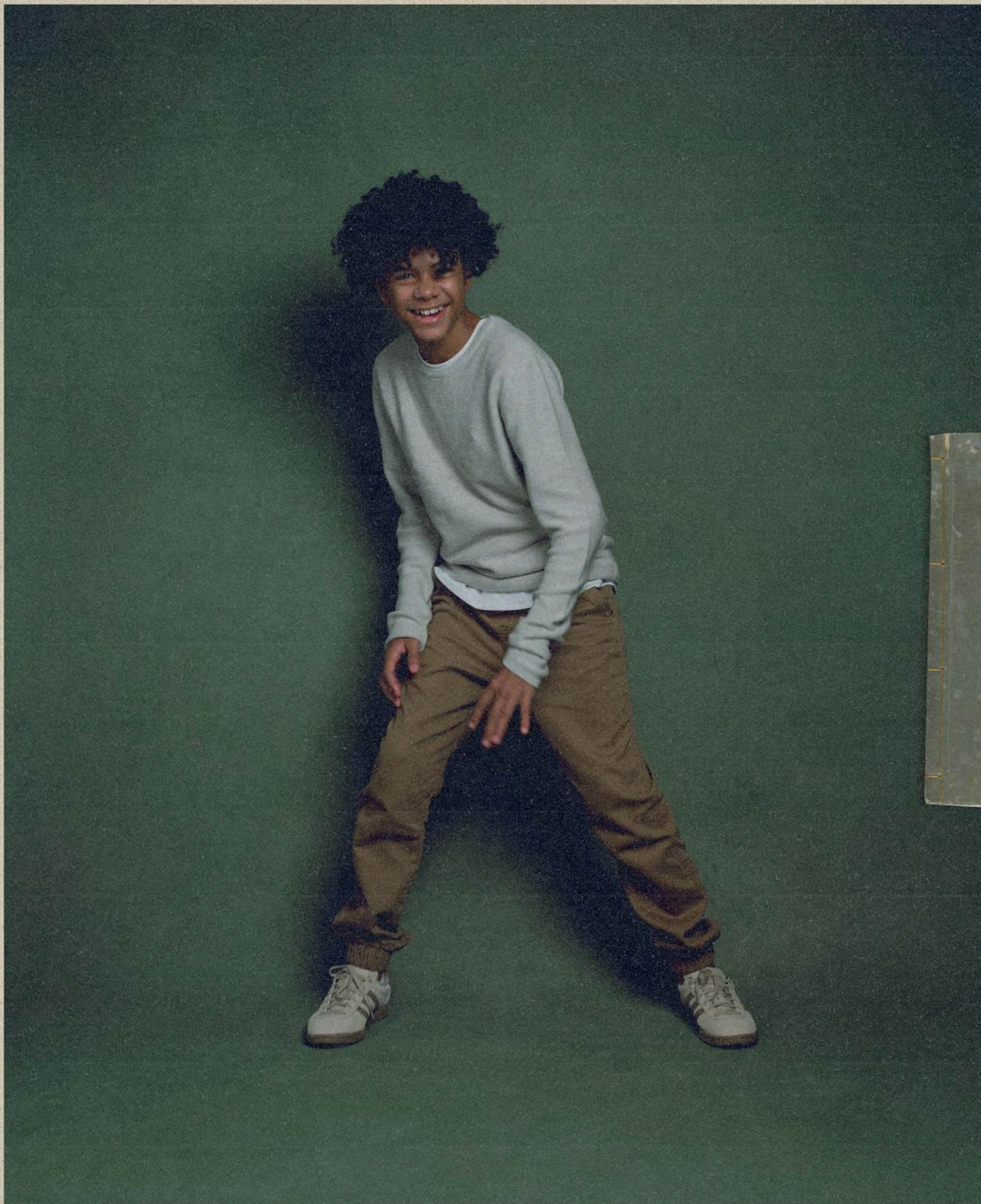
A founding figure in Nollywood, Okey has significantly shaped the Nigerian entertainment industry, holding key positions in organizations like the Actors Guild of Nigeria and the Movie Directors Guild.

He co-founded the iconic comedy concert Nite of a Thousand Laffs and hosted major events such as the inaugural Star Mega Jam.



tyson palmer

"OBINNA"

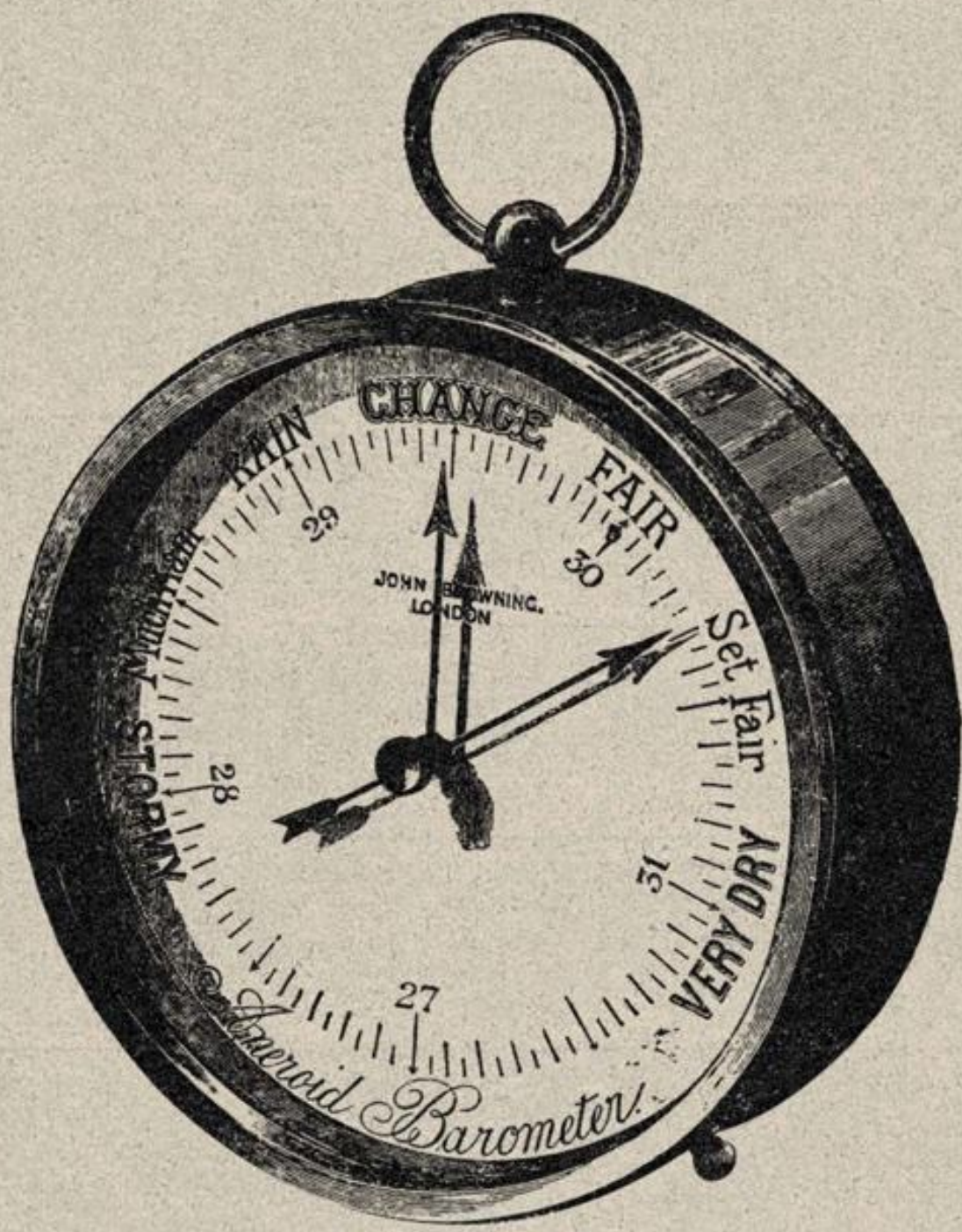


Tyson Palmer is an exceptional young actor whose career is quickly gaining momentum, with standout roles in *Young Rock* (two seasons), *Rock Island Mysteries*, *Occupation Rainfall*, *Harrow*, and *Pine Gap*. His latest performance as lead Obinna in *Pasa Faho* showcases his incredible ability to bring depth and nuance to complex characters. Tyson's portrayal brings authenticity, vulnerability, and a striking emotional resonance to the character, further solidifying his reputation as a gifted and versatile actor for years to come.



Q&A

an excerpt of a conversation with dir. Kalu Oji

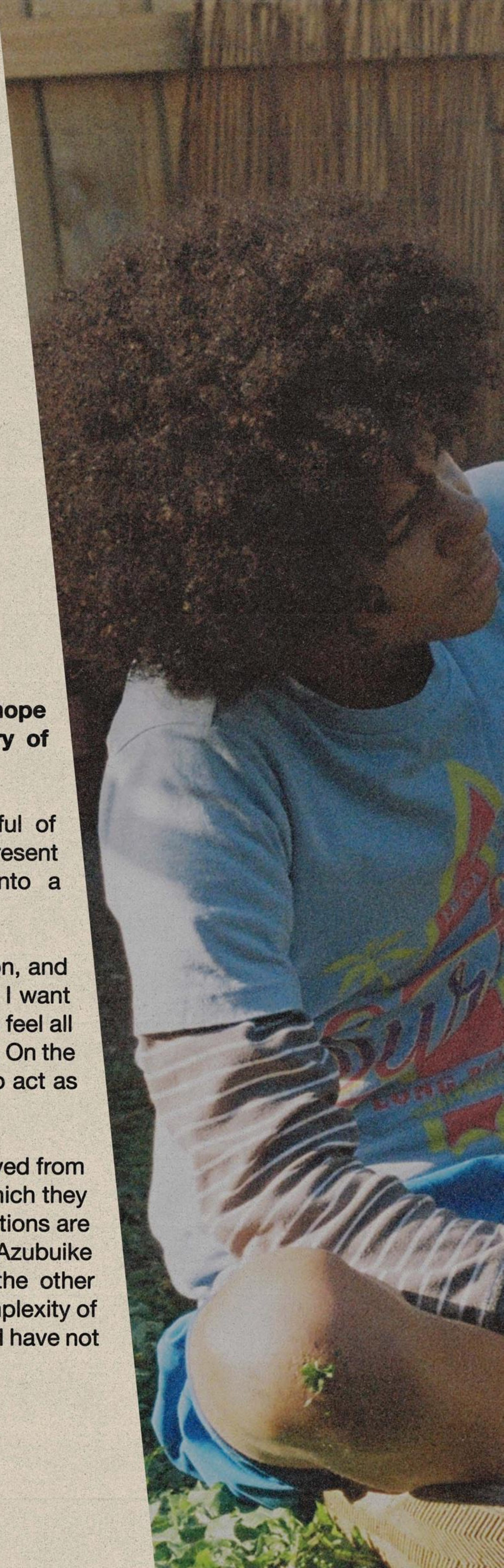


I: What do you hope audiences take away from the story of Azubuike, Obinna, and their journey together?

K: Azubuike and Obinna were my way of exploring a handful of different ideas that sit very close to my heart. The goal was to present a perspective, or perspectives, and invite the audience into a conversation.

At the centre of the film is a relationship between father and son, and like most other works of fiction it's intended for entertainment. I want the audience to invest in these characters, in their storylines, to feel all the highs and lows, and to enjoy the overall viewing experience. On the other hand, the themes embedded throughout are intended to act as a launching pad for larger conversations.

How does one parent a child in a cultural context so far removed from their own? How does one navigate a home environment in which they inherently feel a guest? The truths uncovered in these excavations are what I hope the audience will leave the cinema with. By using Azubuike and Obinna - Amaka, Edward, Bogo, Liberty, and all of the other characters that exist in the world - I hope to illustrate the complexity of these identities and for 'Pasa Faho' to inspire a dialogue that I have not yet seen on screen.



Q&A

an excerpt of a conversation with dir. Kalu Oji



I: How did you work to authentically represent the cultural nuances in the community scenes, such as the church service and interactions in Igbo?

K: It was important for me to represent the culture as honestly as I could and I felt a deep sense of responsibility within that. Understanding my positionality in relation to the story and characters was my starting point first and foremost. This meant accepting the limits of my own knowledge, inviting the actors in - both Igbo and not - to take on their roles with both hands.

I had a lot of conversations with each of the cast, sharing with them what I hoped to capture in their scenes, and being open to any offerings they had. From casting to shooting we were working together to find the most honest, effective, and exciting way to communicate these ideas.

Additionally, because I was striving toward a certain style of 'naturalism' and because a lot of the cast were first time performers, a big part of my role was making people comfortable and confident in front of the camera. To demystify the filmmaking process. When we started rolling I wanted them to feel free to express themselves, not just as if they were following words on a page.



INT. CHURCH - HOT SUMMER'S DAY

18

The church is packed to capacity, people standing by the sides of the isles. The congregation is primarily Nigerian.

On the stage stands EDWARD, 45, clearly a compelling orator.

EDWARD (PREACHER)

Let me tell you a story. A story I've heard. A story of a farmer who found fortune one year through the most plentiful harvest.

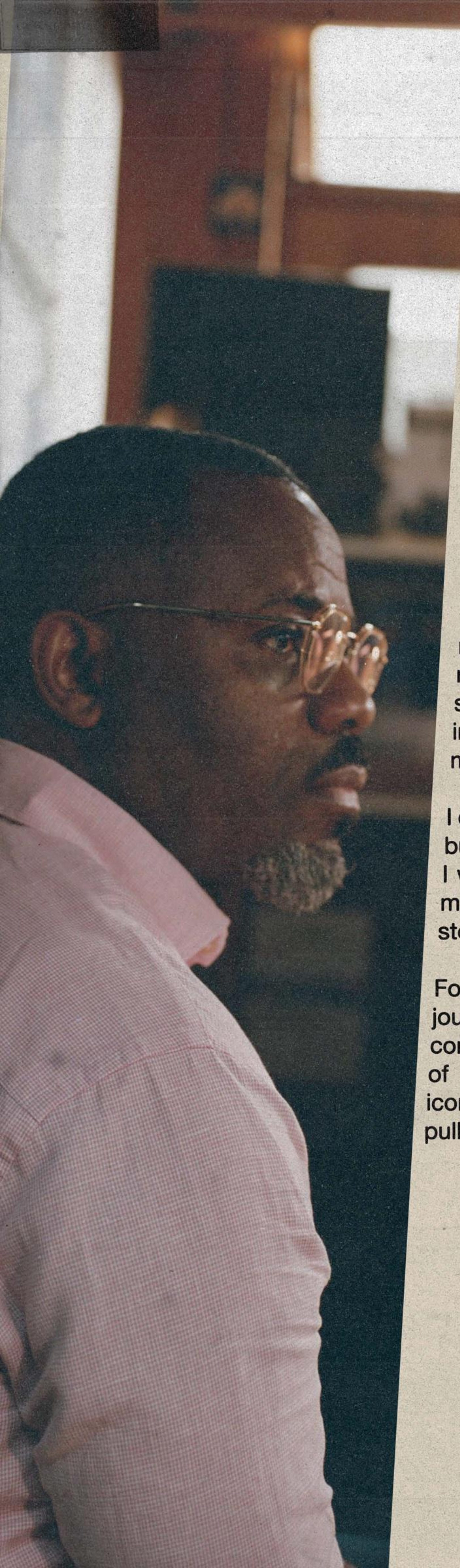
This wasn't a king, or a prince, or an aristocrat. This was a simple farmer who was suddenly confused for now he was faced with a new question, 'where am I to store all of my beautiful harvest?'

After thinking for a while the man decided, 'I shall tear down my barns and I shall build bigger ones. That is what I shall do. There is where I shall store my yield'

'I will have grain for many years. I shall take life easy - eat, drink, and be merry'.

And what do you think God said to this man?

Amaka and Obinna enter, jostle into one of the isles.



I :

The opening image of a burning tree in an empty field is visually striking. What inspired this choice, and how does it set the tone for the story that follows?

K: From the onset I knew I wanted to have a certain poetry run through the film, and there were versions of the script where that had been much more present. Part of the writing process was landing on the right balance for this. The opening itself was something that I struggled with right up until the end of development - how to best introduce the story, how to land on an introduction that felt honest to myself as a filmmaker whilst serving the vision as a whole.

I drafted a bunch of different ideas and tried a bunch of different styles but nothing felt right. Working with my peers in development I realised I was thinking too literally, and so I was pushed to recalibrate. 'How might you introduce the film's themes and capture the essence of the story in a non literal way?' A eucalyptus tree. Burning in an empty field.

For me it is an image that encapsulates Azubuike and Obinna's journey; the need to go up in flames in order to start again, the contrast of an image so beautiful yet so full of destruction, the notion of roots holding oneself in place... all the parallels to biblical iconography. It was the one. Whether or not the audience is able to pull out all of these ideas is not the end goal. The image itself adds a texture that is essential to understanding the layers within this film.

SC1

EXT. EMPTY FIELD

24/05/24



VFX: BURNING TREE / STARRY NIGHT
CLEAN UP & REMOVE FENCES



I: The gift of the goat and its fate brings in a poignant yet humorous humorous yet poignant scene. Can you share the intent behind this moment and its deeper meaning?

K: Is a goat food? Is a goat a pet? This is one of the threads that had been in the script since very, very early. As the whole film is exploring how two people relate to each other when their cultural centres are not aligned, the conversation of goat ethics brings a very relevant (and I think, very real) representation of those differences. Even watching the film now with audiences it's one of the scenes that brings vastly different responses. Nigerians, Africans, broadly anyone who grew up in a culture with those attitudes toward 'pets', do not bat an eyelid. They understand the point of the scene but it's met with little more than a knowing smirk and a shrug. Anyone who grew up with a headspace more aligned with Obinna will wince and squirm. It's this difference in responses that I love and that I had been hoping to capture. Again, an idea presented to encourage a discussion.



Agubuike's Shoe Shop

Shoe Store

- Auntie's pride and joy
- Decor dates back to a mixture of an old business from the 1970s being reworked and reopened by 2000s
- Up to 2008 is when business had been peaking to then slowly dwindle in sales up to now (2024)
- Full of charm and heart
- Overstocked
- Full of paperwork and items all necessary to a business displayed out in the open. Extra things are held onto just in case it's needed for the future (almost hoarder like, an immigrant mindset)
- Though it can look chaotic, everything has its own home and place, Azu knows where every single piece of paper is placed
- Reference the visually busy but slow business lives of the subjects in Warren Kiki's Photography

- Walk in Comfort Shoes
- Walking Wear
- Global Comfort Footwear
- Mr. Comfort
- Globe Trotters
- Sole Footwear
- Achibuke
- Mr. Comfort and Mrs. Style
- **The Walk Store**
- Cozy Soles
- Comfort Leathers Boutique
- Boutique Leathers
- Mr. Cobbler Worldwide
- Echoes of Leather
- Comfort Classics

#EEC068	Ranch
#44E1B0	Brown Denim
#8743B9	Walnut
#B64703	Oregon
#791515	Fall Red



SHOE SHELF
2000s Furniture



Wallpapered back walls of shelves - same paper from Azu's house



Red Cam

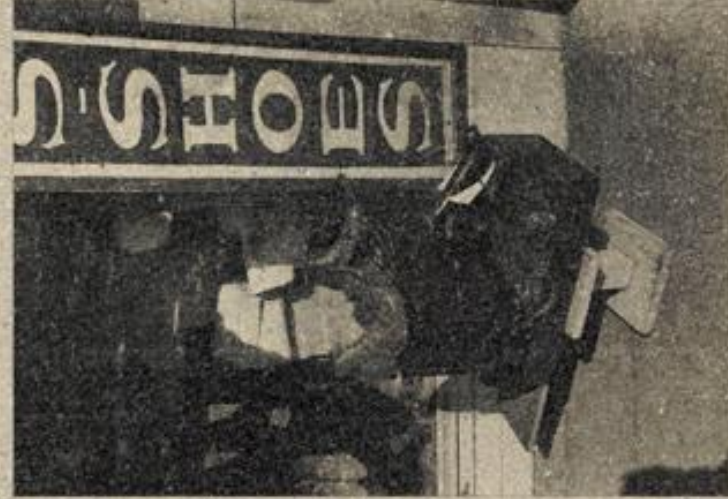
CHURCH COLOURS



last stock order that comes in can be used



called chunky furniture here



window display connecting shoes to countries on a map



Chair - property notice termination letter



Shoes start to get cleaned, people exposed here? discuss



Yorgos' Flower Shop

- Giorgos, an eccentric character full of heart that shines through his colourful florist. He has taken care to deck out his shop with DIY hand painted signs of eclectic styles and fonts and colours.
- Not an artist but a very practical man who has tried out various styles over the years to adorn his florist. He does not care for modern trends and aesthetics and looks at the more practical side of things
- Same sort of feel for Azule shop in terms of admin management, paperwork everywhere but somewhat more hidden. drawers are stuffed but paper work has been partially put away

1. **Aegean Blooms** - Inspired by the azure seas of the Aegean, reflecting the beauty and freshness of the region's flowers.
2. **Mythos Petals** - Combining the rich mythology of Greece with the delicate nature of petals.
3. **Elysian Fields** - Referring to the Elysian Fields, a conception of the afterlife that is beautiful and peaceful, much like a garden.
4. **Olympian Gardens** - Drawing from Mount Olympus, home of the gods, suggesting divine beauty and grandeur.
5. **Hellenic Blossoms** - Emphasizing the connection to Greek (Hellenic) culture and the natural beauty of its landscapes.

DRESSINGS



use of old wooden crates and variety of buckets



follet will not be the new generation of flowers. becomes more square over time



use of public crates



levels made from mismatched dressings and buckets



Ferry has heart!

#0F481B	Walrus	#C8B01B	Mustard	#0065120	Zucchini	#BF4AAA	Fuchsia Pink	#FFD24E	Mustard	#AF4D1F	Dodger Blue
---------	--------	---------	---------	----------	----------	---------	--------------	---------	---------	---------	-------------



with miscellaneous potted plants placed out front



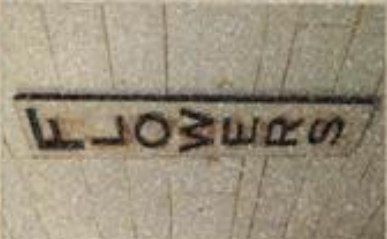
RESEARCH Greek gardens and plants in Asia



large potted succulents
potted yucca
potted agave
potted geraniums of various colours



SIGNAGE

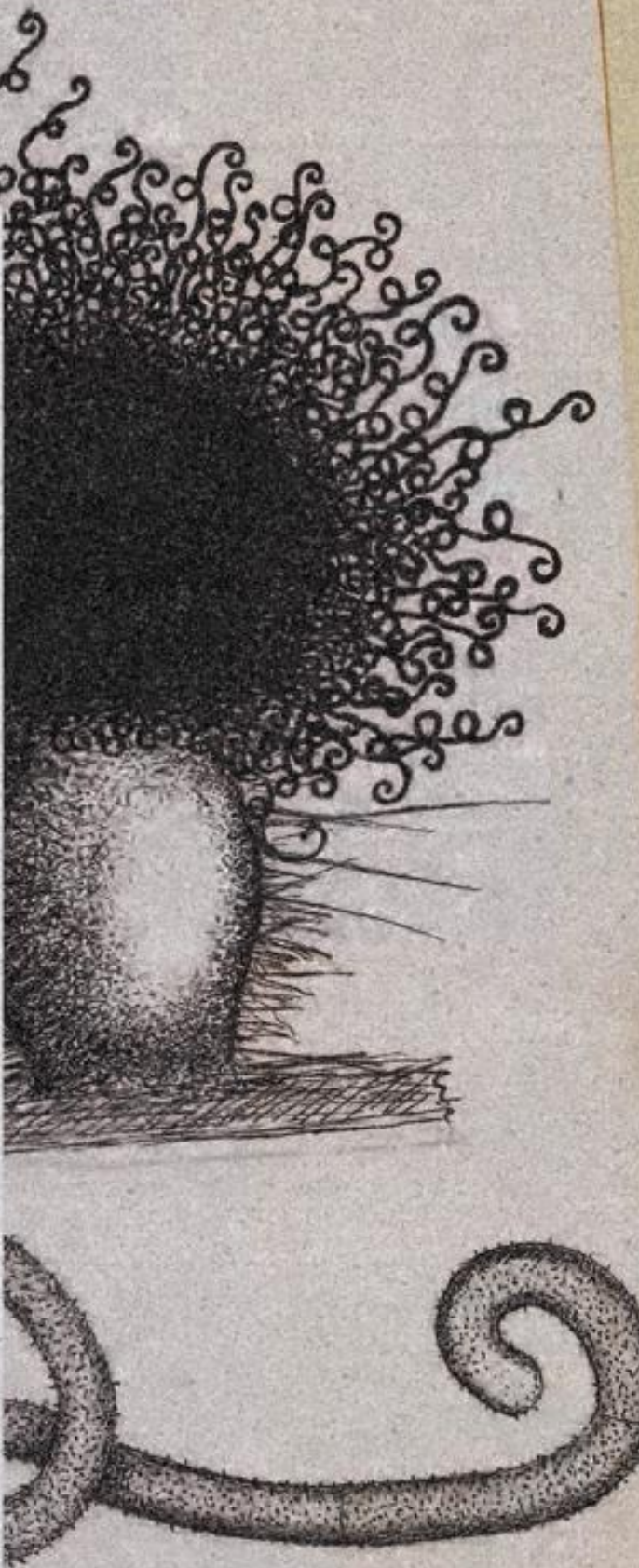
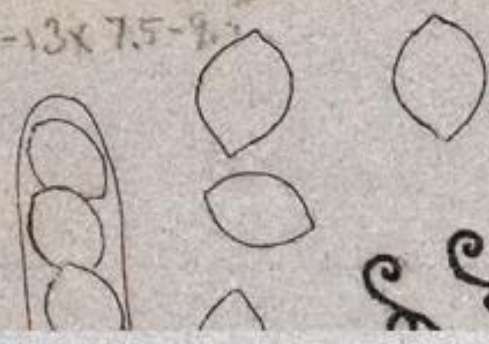


take photos of hand painted signs from old markets - more aesthetic than this



old ladder for some window display styling by Giorgos

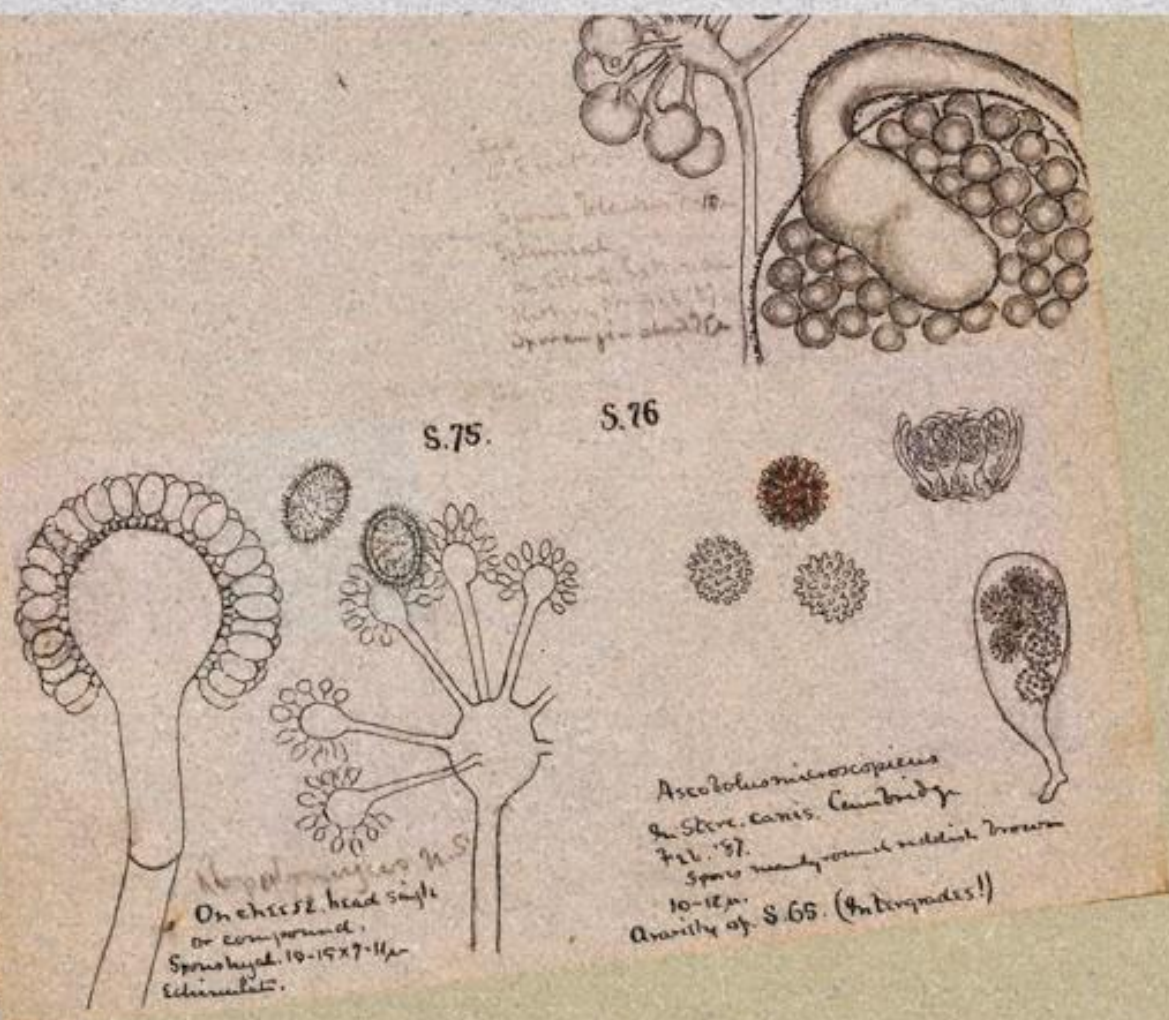
11-13x 7.5-9.2



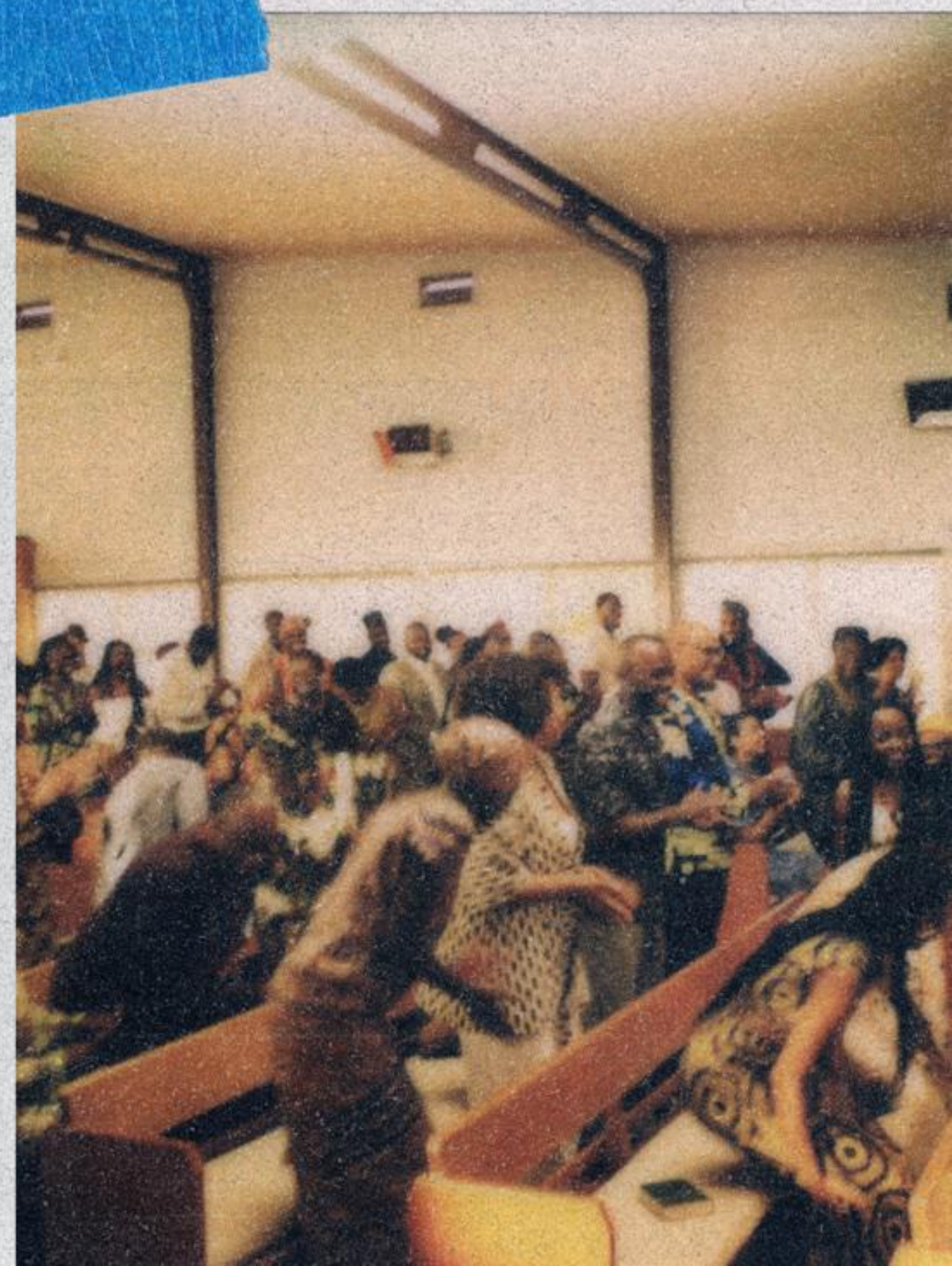
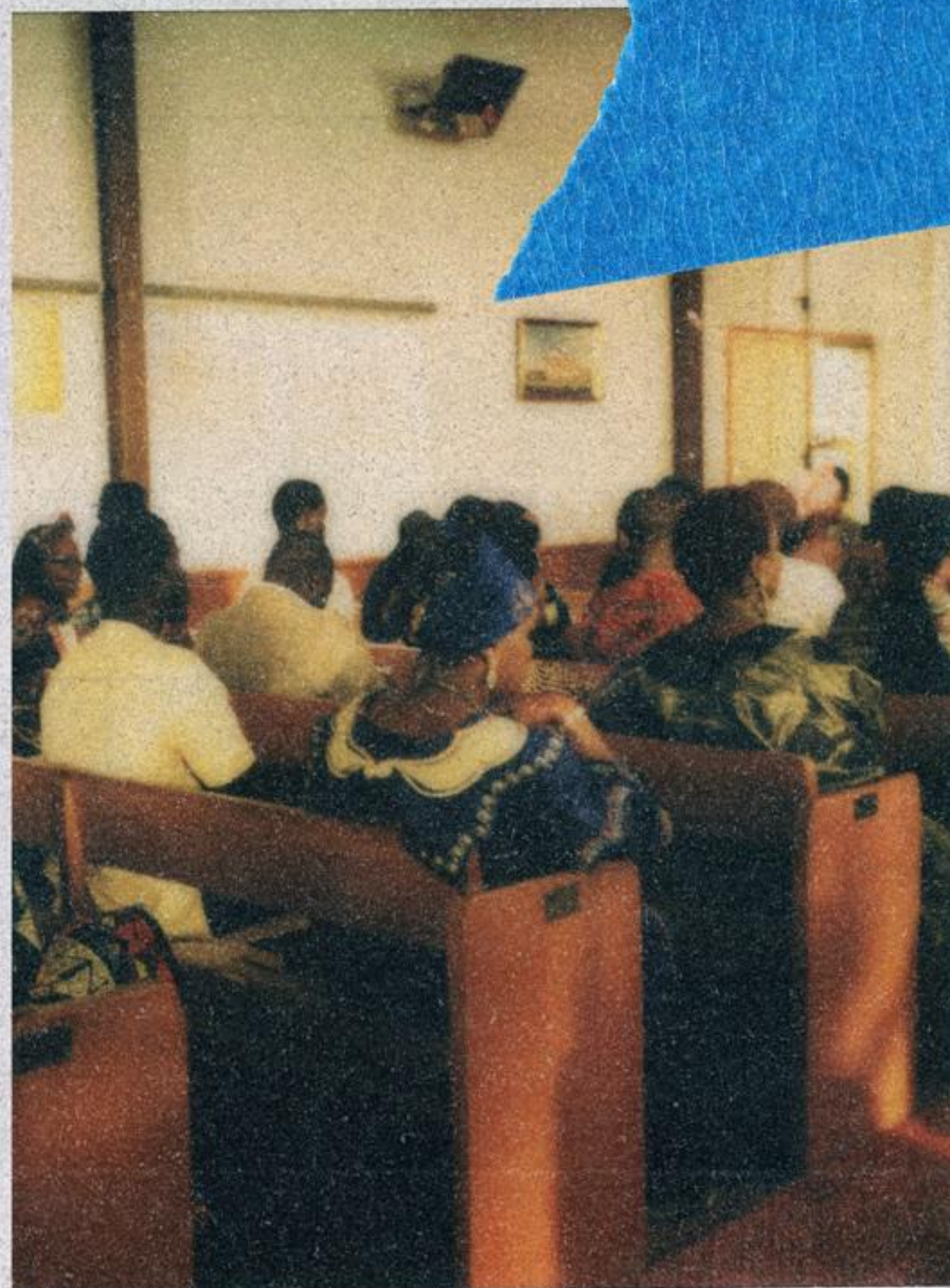
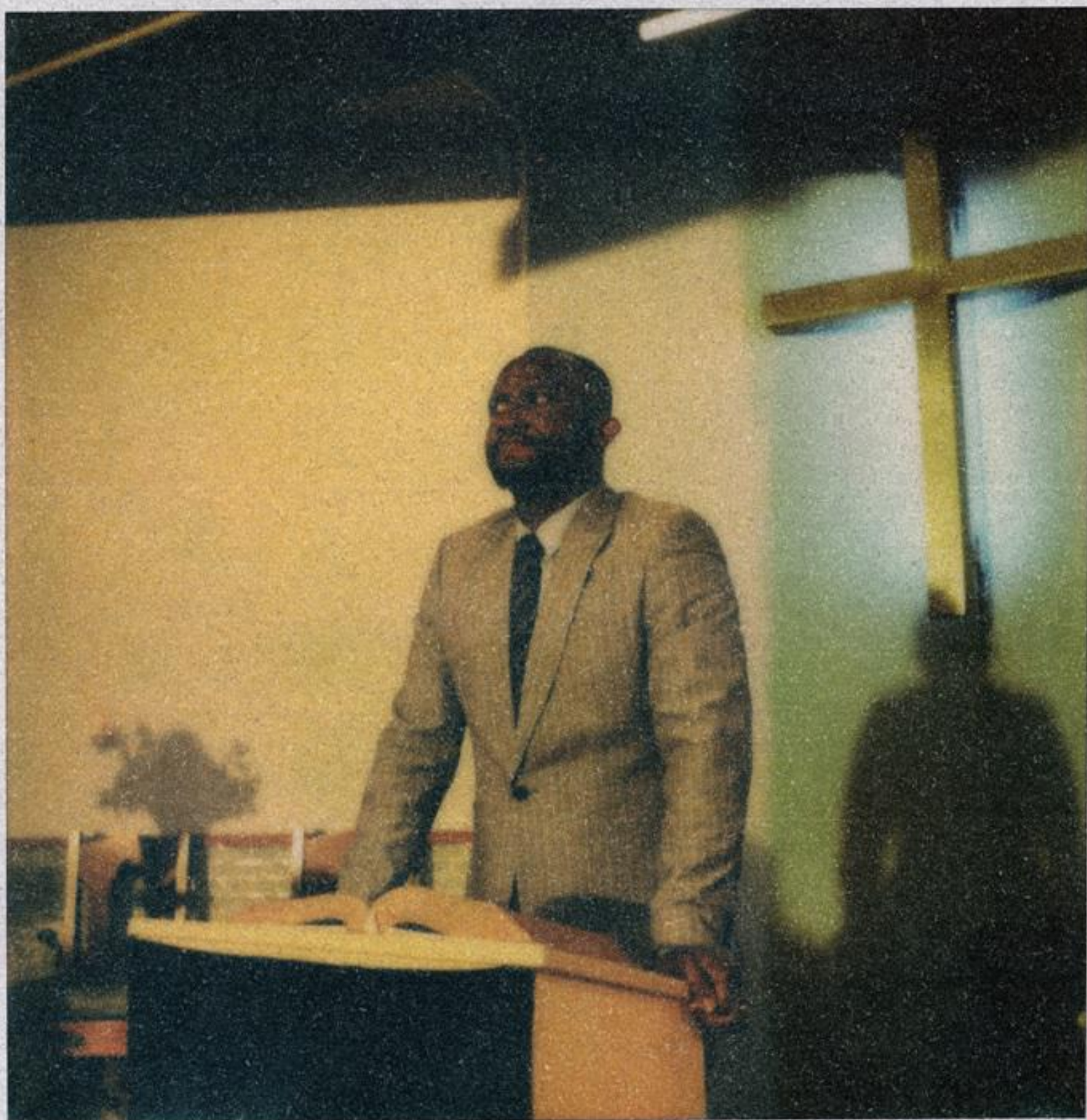
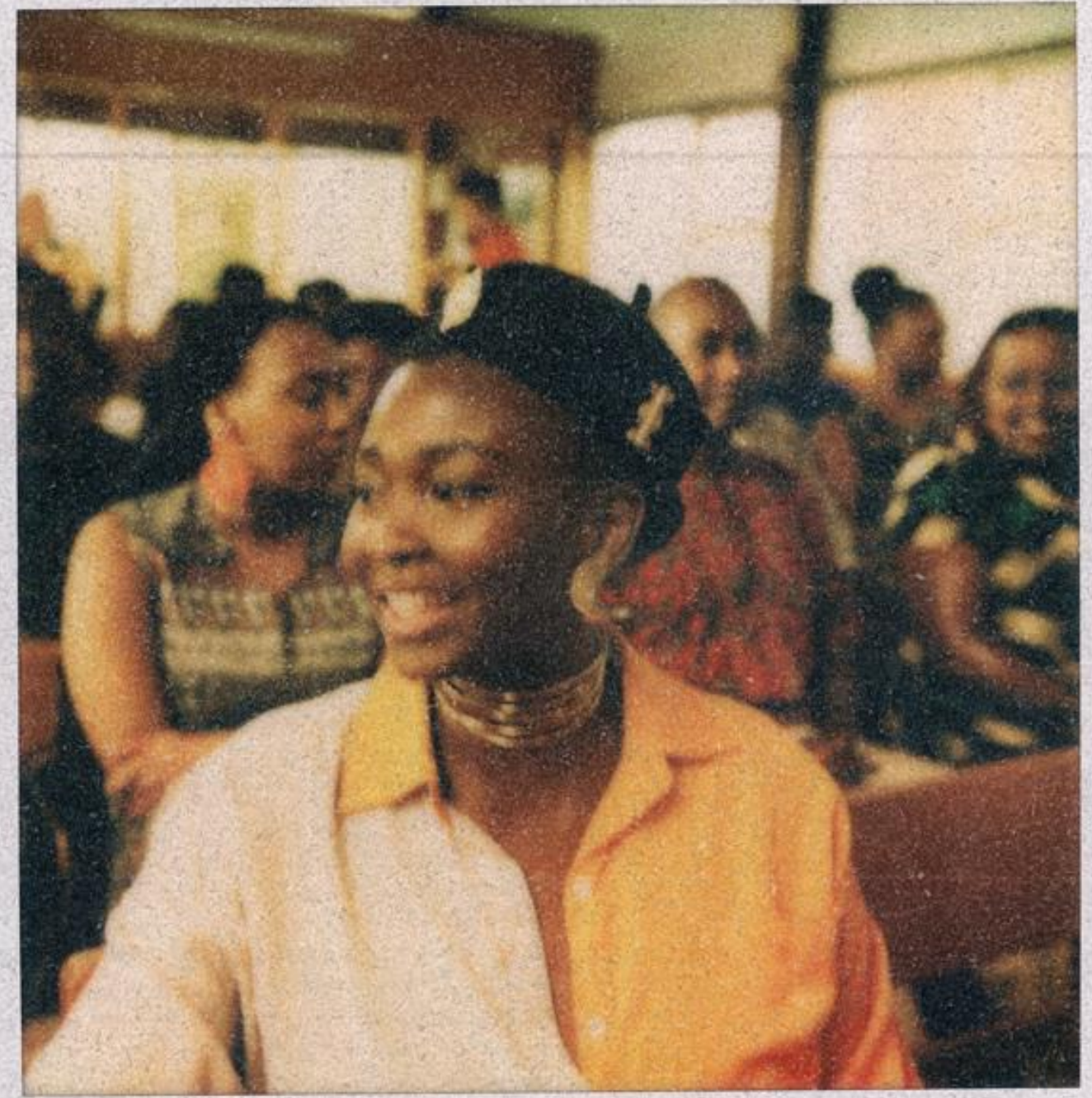
XXII

Yorgos' Flower Shop

Weymouthia americana
from San Juan, P.R. 1947
Habitat: forest edge
Shrub 10-15 ft.









SC27

INT. EDWARD & FAITH'S HOUSE - KITCHEN

PAY 8
20/05/24



- FAITH PLATES THE STEW & RICE, WOMEN DISCUSS ABOUT CHIAMARA'S GAP YEAR



- NNEKA STIRS BOWL, LAST MINUTE PREP



- AMAKA ARRIVES GREET'S EVERYONE

- AMAKA TRIES ONE DISH



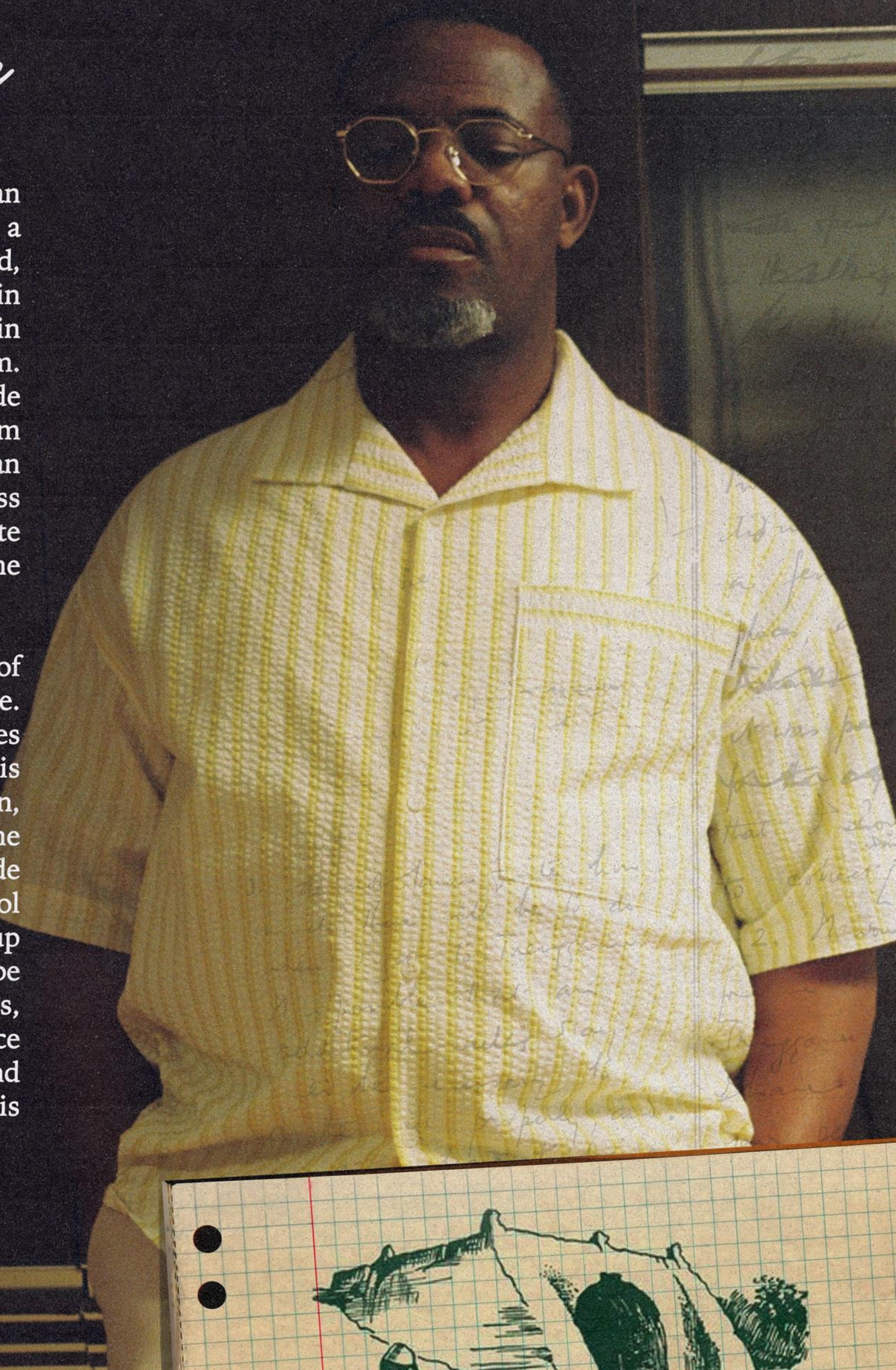
- NNEKA GRABS CLING WRAP, TALKS TO AMAKA ABOUT UNIVERSITY



Azubuike

Azubuike is a 45-year-old Nigerian immigrant and the owner of a suburban shoe shop. He is a proud, hardworking man deeply rooted in his Igbo heritage, often speaking in proverbs and traditional wisdom. Azubuike is determined to provide for his son, Obinna, and wants him to grow up to be a better man than he is. However, his stubbornness and emotional reserve often create distance between him and those he loves, including Obinna.

Azubuike's journey is one of self-realization and acceptance. Throughout the story, he grapples with the loss of his shop, his strained relationship with his son, and his own sense of failure. By the end, he learns to let go of his pride and accept that he cannot control everything. He begins to open up emotionally, allowing himself to be vulnerable with Obinna and others, and ultimately finds a sense of peace in accepting his limitations and focusing on what truly matters: his relationship with his son.





Obinna

Obinna is Azubuike's 12-year-old son, caught between his Nigerian heritage and the modern, Westernized world he has grown up in. Intelligent and observant, Obinna struggles with his identity and often feels out of place. He is sensitive and deeply affected by the tensions in his family, particularly his strained relationship with his father.

Obinna's journey is one of self-discovery and growth. Throughout the story, he grapples with his identity, his relationship with his father, and his place in the world. By the end, he begins to find a sense of balance between his Nigerian heritage and his modern upbringing. He also learns to communicate more openly with his father, leading to a deeper understanding and connection between them. Obinna's arc is one of finding his voice and learning to navigate the complexities of his world with resilience and courage.

A woman with dark skin and short hair is the central figure. She is wearing a bright red, ribbed long-sleeved shirt under blue denim overalls. She is resting her chin on her right hand, looking directly at the camera with a gentle smile. In the background, a sign with the word 'SHOES' in large, bold, blue letters is visible. The overall lighting is soft and warm. There are white, stylized palm tree illustrations in the bottom left and bottom right corners of the page.

SHOES

Amaka

Amaka, a woman with a casual style and a styled hairdo, is a strong, compassionate, and supportive figure in her family. A lawyer nearing the end of her studies, she skillfully balances her ambitions with her responsibilities to her brother Azubuike and his son, Obinna. She nurtures Obinna as he navigates a new environment, encouraging him to embrace his heritage, while her playful humor brings warmth to their interactions.

Though accomplished, Amaka grapples with self-doubt, questioning the sacrifices she has made for her career and family. Her relationship with Azubuike is a mix of support and tension she's unafraid to challenge him when necessary. Resilient and caring, Amaka is the glue holding her family together, embodying strength and compassion in the face of life's complexities..

Yorgos

A 70-year-old European florist, Yorgos known affectionately as "Bogo" by those who frequent his shop is a fixture of the suburban strip where his flower shop stands as both his livelihood and his passion. With decades of experience under his belt, he's a master of his craft, known for his meticulous arrangements that capture both beauty and meaning. Often found working with a damp towel draped across his neck, Yorgos shows his unyielding dedication to his art, even as the heat of the shop and the demands of the business weigh on him.



AMSTERDAM
a verklaart dat

401424

Gemeentevervoerbedrijf

9910027

Two Guys

.59+*

DER REICHSKOMMISSAR
FÜR DIE BESETZTEN NIEDERLÄNDISCHEN GEBIETE
DER BEAUFTRAGTE
FÜR DIE STADT AMSTERDAM

- Polizeioffizier -

AMSTERDAM.
MUSEUMPLEIN 19
TEL. 97101
den 17.9.1944

Bescheinigung. Nr. 273

Das Fahrrad Nr. 44587....., Marke "Selfridges".....

des ... Tonny van Renterghem Messchaertstr. 4 Amsterdam Z.

wird zur Erreichung des Arbeitsplatzes benötigt. Von einem

Edward

Ps. Edward, a charismatic preacher, who leads a Nigerian congregation with his powerful sermons blending faith and practical life lessons. Respected for his influence and oratory, he inspires themes of unity and responsibility.

Beneath his confident exterior, Edward wrestles with ambition, as his pursuit of church expansion creates tension with Azubuike and challenges his moral convictions. His actions reveal a mix of selflessness and self-interest, exposing vulnerabilities during conflicts, particularly with Azubuike.

Edward's character reflects the struggle between ambition and responsibility, exploring the moral complexities of leadership and the burdens of influence.

TO THE LRV TEAM:
Many Thanks for
your Great Support

5 November

DAILY PICTURE ORDER BY
Publication Date *Sun 2*
Title *U.S. ...*
Edition



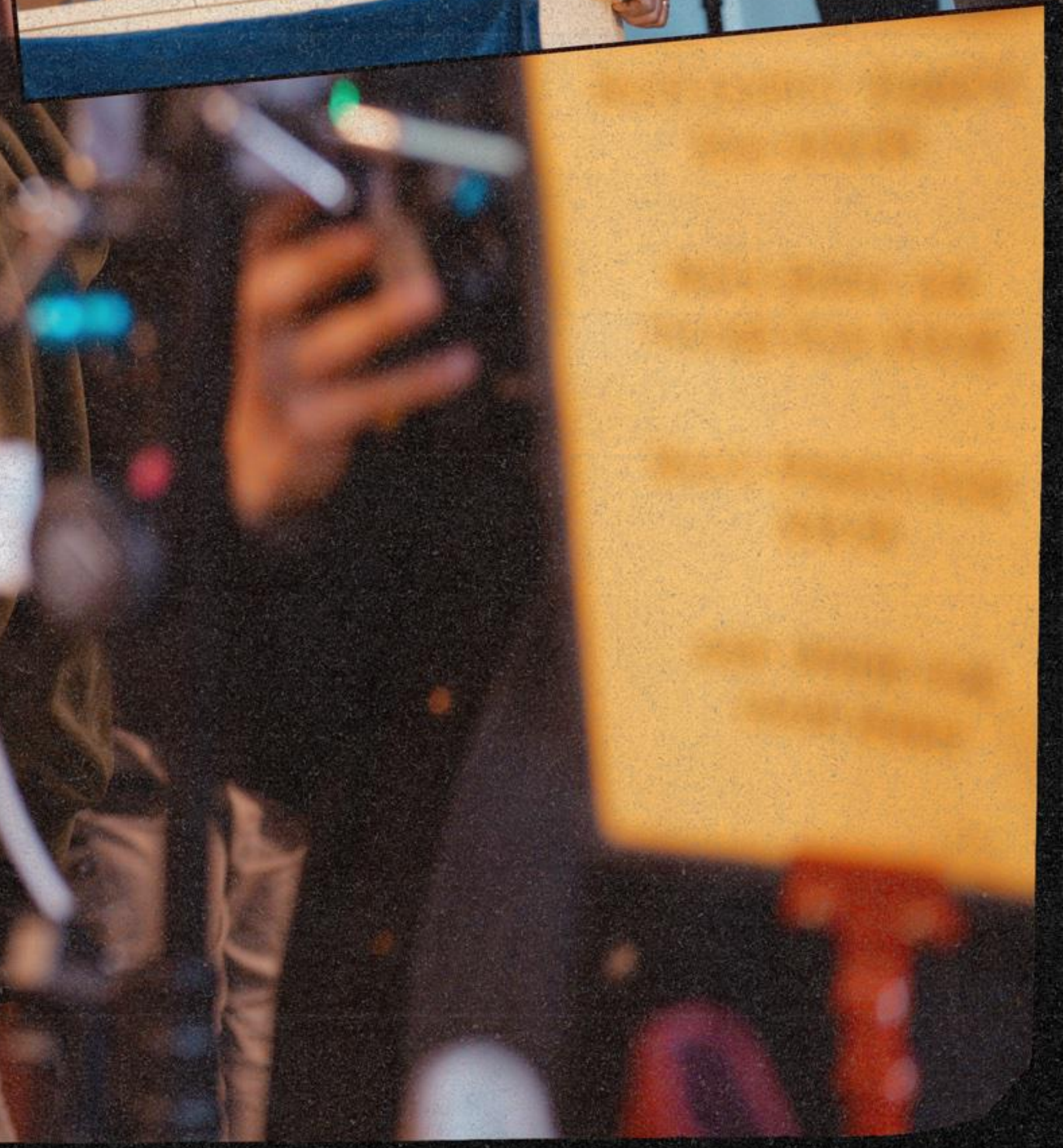
Yrsa

Yrsa, is a diligent and dependable employee at Azubuike's shoe store. She is deeply committed to her work, often managing sales records, restocking inventory, and stepping in wherever needed. Her dynamic with Azubuike extends beyond professionalism, as she is both a trusted employee and a supportive friend.

However, Yrsa's loyalty is tested when the shop's financial struggles lead to her unexpected dismissal. This decision deeply impacts her, revealing her emotional investment in the store and her feelings of betrayal and frustration. Despite her resilience, the situation highlights her vulnerability and the challenges faced by those reliant on unstable small businesses.

Yrsa's character embodies dedication, perseverance, and the emotional toll of professional setbacks, making her a poignant representation of the human side of economic hardships.

Behind The Scenes



Behind The Scenes





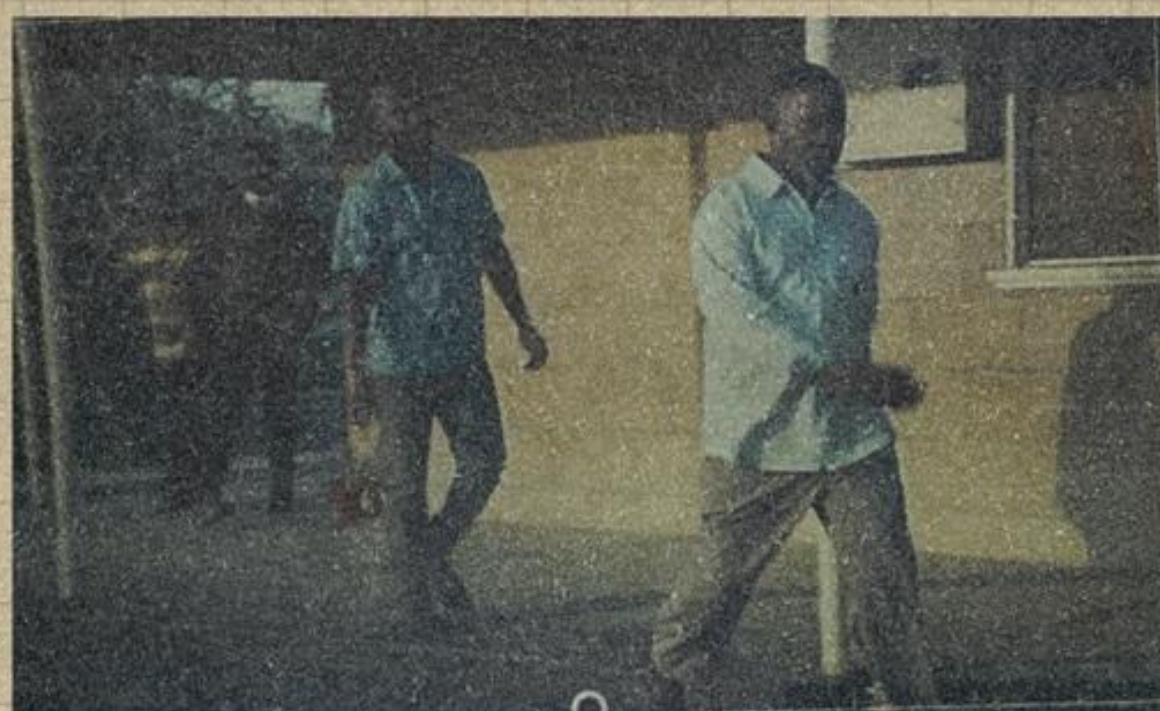
SC44 &45

INT./EXT. AZUBUIKE'S CAR - CHURCH

DAY 10
14/05/24



OBINNA WAITS IN THE CAR, LIBERTY SCARES HIM AND ENTERS THE CAR



- AZUBUIKE AND EDWARD TAKE IT OUTSIDE. KIDS WITNESS THE CONFRONTATION.



NSP

NONE SCRIPTED PROPS' SCENE

- FIGHT ENSUES



- SHOCKED!



- FOR THE PEOPLE OF THE CHURCH



- UPSET, FRUSTRATED BY EDWARD & COMMUNITY



- KIDS SEE AZU WALK AWAY

- LOSS OF TRUST OR FAITH

MEANWHILE...

Film Credits

executive producers

robert connolly
liz kearney
kate laurie
loani arman
edward rickards

director of photography

gabriel francis

production designer

irany tural

costume designer

ntombi moyo

makeup & hair designer

banan mahmoud

editor

mark atkin ase

original score by

nicholas todarello

production manager

allanah avalon

first assistant director

hayden mustica

script supervisor

ranima montes

gaffer

hamish palmer

key grip

tyler harvey

sound recordist

bruce armstrong

sound designer

livia ruzic

keith thomas

production coordinator

robert harrison

production secretary

ashira allotey

production assistant/runner

lara martinez

production accountant

imelda mullahy

accounts assistant

kylie mascord

second assistant director

sameed rabbani

third assistant director

yardonas embaye

additional ads

tom athan

gena furze

victoria blinks

brodie rake

Film Credits

art director

sam gan

set decorator

helena abapo

props master

clara cruz jose

standby props

alfonso jose coronel

art assistants

sandra githinji

raphaela lochert

art runner

jimmy mitchell

art additional

renee alonzo

linda chen

maggie guo

dakota hull

renee kypriotis

briana mcgeary

hannah mcintosh

gano papiti

annika rigg

anna ross

bella salvatore

athina wilson

first assistant camera

drew collins

second assistant camera

neha shenvi

georgia stewart

best person

caitlin bryan

lighting assistant

bree horwood

lighting assistant/grip swing

coco mata

additional lx

audrey bosito

gianluca intemerato

george husband

liam harrington

lachlan stump

grip assistants

will nikakis

brendan mascuch

boom operator

tim smith

joe nowicki

additional boom operator

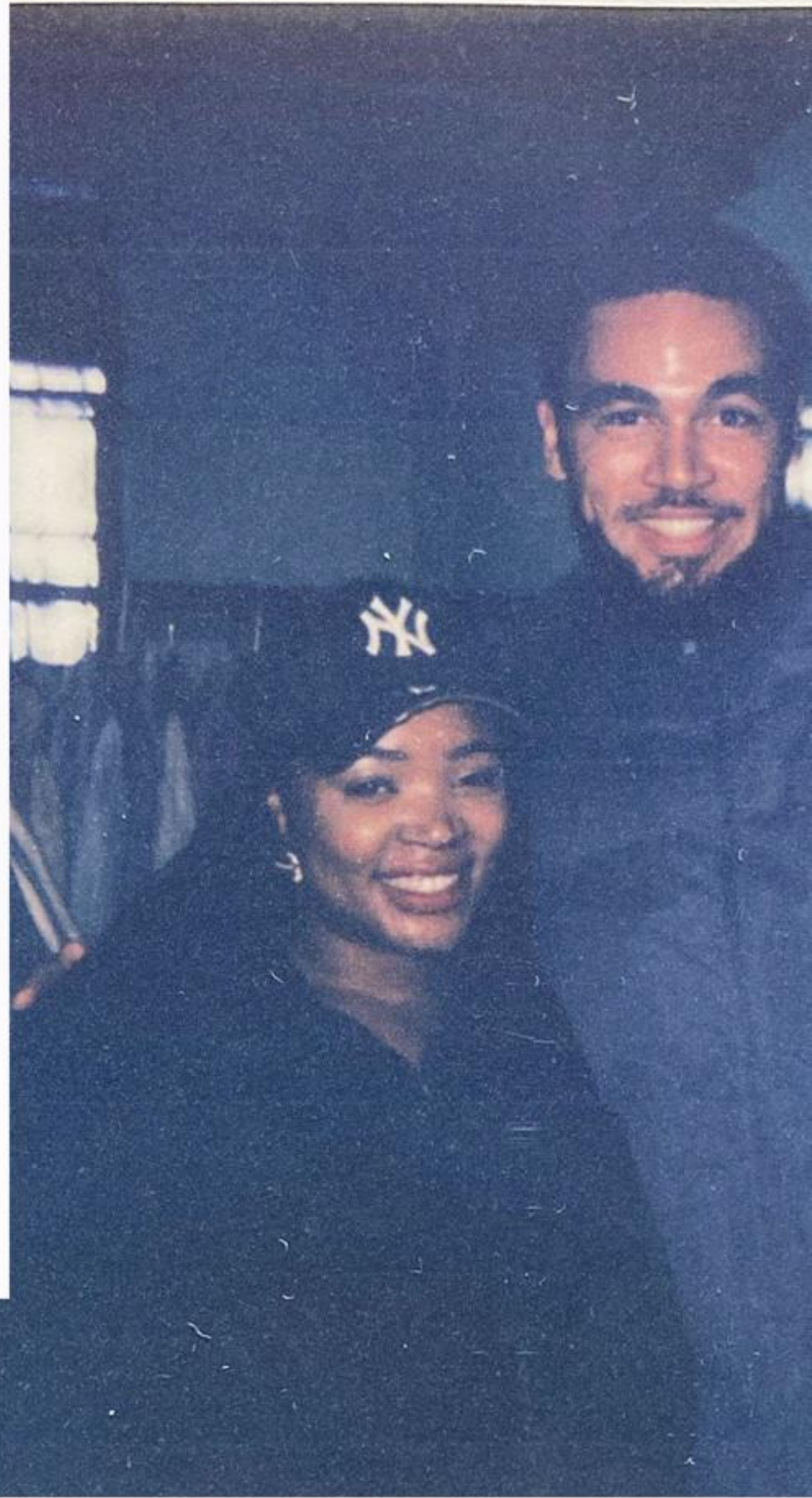
jan wong

locations manager

james romeril

locations assistant

tom hughes



Film Credits

costume supervisor
aleisha whitson

standby costume
sophie magasiva

costume assistant
joy gikonyo

costume additional
ella bell
emma gillet
laura hyland
makanaka mujokoto
amara ozougwu
joy ramzy
bianca scott
ingrid sofer
melissa van dartel

hair and make up assistants
beth tamiru
wendy nguyen
shanice chuku

barber
biftu gudina

hair stylist
agata saka

hair and make up additional
yusra abdulalim
nisal atapattu
isobel boekeman
roxanne canedo
zarah garbrah

unit manager
gispa walstab

unit assistants
georgina bright

safety supervisor
lana williams

on set nurse
georgina clark

stunt coordinator
chris anderson

casting
kalu oji

extras casting
sofia viegas

casting assistants
ivana brehas
maureen oluigbo



CLICK IMAGE FOR TRACKLIST
INCLUDING
FEATURED & INSPIRED BY.

Film Credits

script consultants

pat verducci
angeli macfarlane
ranima montes
dozie ezigbalike

first assistant editor

brianna freckleton

post production facility

blue post

managing director

peter millington

post production producer

fiona fry

post production coordinator

sara levy

colourist

marcus hopton smith csi

finishing editor

marcus herrick

conform editor

emma black

qc supervisor

ben denbrave

datacine technician

ben buckingham

avid support

neil wood

vfx producer

rachael cook

vfx supervisor

mark robert dickson

vfx artist

joel fletcher

vfx artist

marcus herrick

audio post facility

alchemy audio post production

sound post supervisor

keith thomas

re-recording mixer

keith thomas

dialogue editor

justine angus

effects editor

livia ruzic

foley artist

john simpson

foley engineer

caitlin drew

sound editing

gus threlfalle

1m8(Chicken & Rice)

Chord progression for 1m8(Chicken & Rice) in 4/4 time:

Measures 1-6: Ebmaj9, Abmaj9, Ebmaj9, Abmaj9, Bbmaj13, Cm11

Measures 7-10: Bbmaj13, Cm11, Ebmaj9, Abmaj9

Measures 11-13: Ebmaj9, Abmaj9, Ebmaj7



Film Credits

music supervisor

laura bell

assistant music supervisor

chayenne van den hazel

musicians

guitarist

callum mcdonald

bassoonist

matthew kneale

clarinetist

jorja withall

flautist

naomi bruhn

recording engineer

jordan daniel

cc/ad

create media access

mal taylor

post production script

reezy miller script services

onset igbo translators

tino iheme

adanma williams

nnewogo miracle okereke

key art/publicity photography

john m. tubera

behind the scenes

claire guiffre

additional bts

irfaan aboubacar

SHOES





All PASA FAHO assets & materials
are available at www.tendays.film/pasafahoe.pk

Contact:

Ivy Mutuku or Mimo Mukii
ivy@tendays.film | mimo@tendays.film

filmed entirely on location in naarm, australia.
always was, always will be.